The Practical Printer

THIRD VOLUME

SEVENTH MONTH

NINETEEN HUNDRED AND ONE

Published Twelve Times a Year by
The Inland Type Foundry
217-219 Pine Street
Saint Louis, Mo., U. S. A.

R

E

YOUR DEAL
TELL YOU A

DON

The most popular, best built and thoroly reliable job press on the market to-day.

Over 13,000 sold in fourteen years and every press giving the best of satisfaction.

A MONEY SAVER
A MONEY MAKER

IF YOU ARE CONTEMPLATING A TRIP
YOU SHOULD WRITE THE

Chicago and Alton

FOR MAPS, PAMPHLETS,
RATES, ETC.

CLOSE CONNECTIONS
QUICK TIME
SUPERIOR EQUIPMENT

"The Only Way"

Write to D. BOWES, A. G. P. A.
Saint Louis, Mo., U. S. A.

Do You Know ? That on ordinary job-work our type will SAVE you at least 10 per cent of the composition?

Do You Know ? That in many—NOT isolated, but MANY—cases the saving is as large as 50 per cent?

Do You Know ? That our type is much more durable than any other, and that it will outlast the ordinary kind two-fold?

Do You Know ? That in accuracy it is unapproachable; that ours is the only foundry in the world which keeps check on its products in this respect?

Do You Know ? That our standard faces have all been recut and remodeled, and that they are handsomer than any others?

Do You Know ? That we take pride in filling orders promptly and accurately, and give the best attention to sorts, as well as jobbing in rules and leads?

Do You Know That you ought not to be using lack-o'-system type?

INLAND TYPE FOUNDRY

SAINT LOUIS AND CHICAGO, U. S. A.

WHERE WE WOULD NOW LINGER

Half-tone Engraving
made by the
SANDERS ENGRAVING CO.
Holland Bldg., Saint Louis

THE PRACTICAL PRINTER

VOL. 3 JULY, 1901 NO. 7

Producing Harmonious Color Combinations

BY ED. S. RALPH

The writer of this series of articles on "Color Combinations" feels strongly his inability to do the subject full justice, and knows full well that it would require much more space to tell what *he does not know*, rather than what he *does*.

Anyone who is at all familiar with color-work knows that the three primary colors are red, yellow and blue, and that from these colors every other color can be mixed. Now understand, we say *color* advisedly. We do not say *tint*, *shade* or *hue*. That is an entirely different proposition.

The writer realized that in order to make his work more successful, to round it out as it were, he would be obliged in some way to gain a practical knowledge of color. So firmly was he convinced of this, that much time and considerable research were resorted to. To Mr. Julius Clericus, foreman of the lithograph press-room of The Winters Press (Springfield, Ohio), the writer acknowledges many helpful suggestions and lessons in the art of mixing inks.

One Sunday, while roaming in the woods, and having the subject of color combination in mind, he chanced to pick up a wild flower. The beautiful and harmonious shades of the blossom caused him to intently study its varied hues. The thought suddenly came to him that Nature never erred in matters of this kind. Here, then, was a practical solution of the problem. Years of experience have proven this to be absolutely certain. The results obtained have been very gratifying, educational and satisfactory in every respect.

In this series of articles it will be our purpose to take up the different harmonious combinations of color, both as regards stock and ink and give the results of our experiments. Also the manner in which the combinations were secured.

It may seem strange to some of our readers that we do not take up the subject in such a manner as to treat of the three primary colors in the beginning. Instead, however, we will consider green and other "complementary" colors.

Green is the most common of Nature's colors, and is, therefore, probably more familiar to the majority of our readers than any of the others. We will treat it in some of its different shades in a "complementary" manner. In other words, its absolute harmony. Green is usually mixed from yellow and blue. There are many different shades, but each is strictly harmonious when used in conjunction with any other shade of green. There are opaque and transparent shades. The opaques are obtained by mixing the body-colors, and the transparents by having the bulk of the ink composed of either magnesia, lakatine or gloss-white (not body-white). The shade wanted will necessarily determine the manner in which it is to be mixed.

We will suppose that a light-green stock has been selected by the customer, and that the job is to have three printings. A very striking, harmonious and dignified effect can always be obtained in the following manner:

Mix a good dark shade of green, to be used as the "strong" color. Take a piece

of lakatine of sufficient size to print the background-tint. Into this mix a very small portion—just enough to give the mixture a green tint—of the "strong" color. Then add a small quantity of gloss-varnish, if a luster is desired for the background. This tint will intensify the color of the stock. Then take another part of the "strong" color and add a little body-white, together with a small quantity of gloss-varnish, if a gloss is desired. The latter color will be opaque. The rules of some of the display-matter

A Unique Printing-Office Sign
Used by W. B. Gregory, of Menominee, Mich.

may be printed in this color. For the reading-matter, or cuts, use the original "strong" color. It will make no differ- at all if the background-tint is worked last, provided it is transparent. It is not necessary to mix gloss-varnish in the opaque colors, provided the tint is worked last, and it has been mixed from gloss-white or has had a small quantity of gloss-varnish added to it if mixed from lakatine.

It is always advisable, in cases where small types are used, to print them in the dark shade of ink, because they will be more easily read. Use the medium shade for the heavy display-lines.

Study the different shades of green to be found in all foliage. The varied hues and colors can best be seen in this manner, and the most striking or contrasting shades will be obtained.

We would strongly advise our readers to purchase good inks. They are the cheapest in the end. We do not advise the reader to always mix his inks from the primary colors. There are so many different colors now put up by reliable ink-makers that it is really economy to employ them. It is not necessary, however, to purchase all the various shades of green. All that is needed is the "strong" color. The remainder of the shades and tints can be obtained by the addition of a small quantity of white, yellow, blue, or a little black or red, as the nature of the work may require. Red, yellow and black must be used very sparingly in green inks where the strong color has been purchased ready mixed.

The above plan of "complementary" color-schemes can be very successfully carried out with any shade of colored stock. For tints it is not necessary to employ anything to color the lakatine and gloss-varnish, as it will intensify the color of any stock and secure a more harmonious and delicate shade than can be mixed without a great waste of time. It is the action of the lakatine and varnish that causes the color to be intensified. As an experimental lesson we suggest that several different colors of stock be taken. It will make no difference what they are. The invariable result will be an intensified shade of the stock. The different colors of paper may be successively fed into the press one after another, and the like satisfactory tints will always prevail.

Successful color-work demands a clean press and clean rollers. Rollers that have been used in printing copying-ink

should never be employed for color-work. A clean press and clean rollers are absolutely necessary, especially in lakatine tint-work, as this compound will, to a certain extent, cause the color previously employed to exude and color the mixture, and the results will not be satisfactory.

It is not for a moment to be supposed that one trial will make any one proficient. The matter of mixing inks is a fine art and it requires both practice, patience and hard study. But if anyone will study faithfully and analyze the color combinations that Nature furnishes, he is certain to succeed and better his condition, as well as enhance the value of his type-work.

[TO BE CONTINUED.]

A Labor-Saving Lead-Case and Galley-Rest

BY WM. A. GORDON

The following is a scheme to facilitate work in the composing-room, and save much running around for short lengths of leads, spaces and quads, such as 6-point, 12-point and 18-point, and copper spaces, etc., much used on job- or catalog-work to justify cuts.

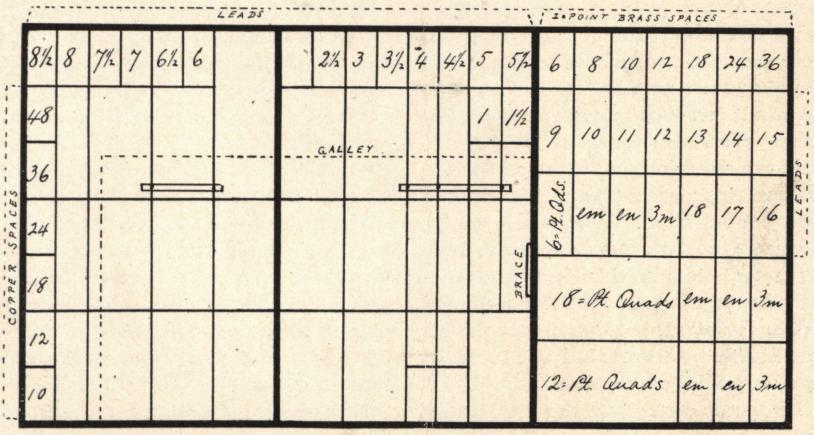


diagram herewith, which, as can be seen, provides for 2-point leads from 1 em (12-point) to 16 ems, with intermediate ½-em lengths from 1½ ems (18-point) to 8½ ems. Also 1-point brass spaces from 6-point to 36-point and ½-point copper spaces from 12-point to 48-point. The

In a large shop, where several men are on a catalog containing many cuts, the time spent in trips to the lead-rack to justify them would amount to considerable in a month if figured up, and when a shop is busy it is the exception rather than the rule to find a well-filled lead rack, or at least the particular length wanted.

This is not intended to take the place of the lead-rack, but simply as an extra convenience in the print-shop, and presents the best system of "getatableness" which the writer has yet seen. It is simply an italic job-case on top of a frame in place of the lower case, arranged like the lower half of the cap boxes is devoted to 6-point, 12-point and 18-point spaces and quads, as shown in diagram. The boxes covered by the galley may be used for borders and ornaments, where they will be free from dust. Take two strips of 24-point furniture about 4 inches long, nail one on the cross partitions which divide the c-d-e boxes, and the other on the partitions which divide the s-f and fi-0 boxes. Mortise the strips out a little where they go on the partitions so they will be even in hight with the main partitions of the case, and use small electrotype nails, so as not to split them. Next take a piece of 12-point brass rule about an inch

long, drill a hole thru it at one end and screw it to the main partition which divides the upper and lower case, inside the em-quad box. This will serve as a brace for the galley to rest against and to keep it in place, while if it is desired to slide galley to the right the brace can be turned down.

If the upper case on frame is not used, a piece of heavy pressboard the same size, with a strip of wood nailed on the bottom of it and laid over the case, makes a handy shelf to place cuts for the work in hand and keeps them from getting damaged till wanted. A blank case for that purpose would be still better.

Using Italics in Print, Writing and Speech

FROM AN OLD SCRAP-BOOK—AUTHOR UNKNOWN

One of the innumerable characteristics of women which cause the "inextinguishable laughter" of men is the habit cherished by many of underscoring their words; writing in italics for the better direction of the reader, and the more distinct emphasizing of the sense. Like many other things, the value or worthlessness of this habit depends solely on its use or abuse. Judiciously employed, those passages underlined, those words in italics, are excellent finger-posts to the mind; but when finger-posts are put up at every field-gate and foot-wide path, the attention gets chopped up into unmeaning fragments, and the sense is lost by subdivision. With some people, however, the habit is inveterate. We have seen letters in which every line was dashed as regularly as the t's were crossed and the i's dotted. Sometimes the dashes were doubled, and not always in the right place: as, *Will you* COME *to tea to-night?* or *We* MISSED *you yesterday very much; Our music* WAS *good* AND *the singing excellent;* and so on. Editors know this kind of thing only too well from the amateur contributors who overwhelm them with their attentions. Were they to print as their untechnical correspondents write, their pages would be typographical harlequins—shape standing for color. Italics for all the adjectives and abverbs; small capitals to all the nouns; inverted commas bracketing each well-known phrase and commonplace quotation; notes of exclamation standing sentinel at the end of every sentence; unmeaning dashes carrying the mind into the vast and vague—this is the kind of thing by which amateur writers would, if they were followed, break up the decent uniformity of bourgeois and small pica. We question, however, if the public would like the change, and we are quite sure that the printers would not; and even the writers themselves would feel a little surprise, if nothing more, when they saw their method translated into type, and learnt practically the need of level handwriting and a more sparing use of what we may call caligraphic expletives. A century ago and less, italics and capitals were employed much more freely than now; as is still the case with the Germans, every noun was headed with its distinctive letter in large, while the accent was laid by means of the italicized running hand, which showed the reader what he was expected to note; but the emphasis given by both is often poor and misplaced, and the result is one of forcible feebleness and empty pomposity rather than anything else.

It is the same with certain speakers. They emphasize their words as if each began with a capital, or was to be written in italics; and their voices inflect the inverted commas and notes of admiration which, writing, they would have marked down with a broad pen and in the blackest ink. If they tell you that they have just come in from a drive in the park, where they saw *the* chestnut team, they speak with as much emphasis as if they were acting in a melodrama at the moment of supreme danger, or, if in graver style, as if they were relating the deliberations of a cabinet council dealing with the fall of empires and the creation of future history. When they shake hands with you and inquire after your health,

which is in the most uninteresting condition of flawless perfection, they wring your hand for the first part till you can hardly repress your groans, and for the second they throw into their voices such an array of italics and capital letters as would be excessive and exaggerated were they asking after the condition of an invalid hovering between life and death, and whose state carried with it the welfare of more existences than his own. They mean no more than the next comer who shakes hands without torture, and speaks without emphasis, whose voice has no italics, and his words no capital letters: it is simply their way, and they emphasize by inflation, as others emphasize by adjectives and by using the largest words for the smallest events. It is very funny to listen to these emphatic people. From a distance, a stranger to their method might imagine them in deep distress, or furious wrath. They growl, they shriek, they hammer out their words, with urgent stress and swinging force; they run thru their register, now high, now low, and always powerfully emphatic; but it is all nothing. They are talking about the weather, of the cattle-plague, yesterday's dinner or to-morrow's tea, and their italics are of no more value than so many painted cannon and dummy gunners, things that look formidable, but do not carry either peas or pellets.

This habit of italicizing insignificant words and unimportant phrases passes into the life as well as the voice and the handwriting of a man, and people who act in italics and Roman capitals are quite as common as those who speak and write in them. Who does not know the emphatic self-importance by which the smallest event of a man's life is as largely acted and as much dilated on as if his whole career turned on that one pivot? Some people lose their fortunes, their best beloved, their health, and no one hears a word; others part with their cook, and the world has the fact blown thru a trumpet into its ears. Every acquaintance they possess hears the whole history spoken in capital letters and italics, from the first cause of disagreement to the last of the final severance; and every one is expected to find the narrative interesting, and the moral typography suitable to the occasion. To change a house with these lordly-emphasized individuals is of more importance than to others of a weaker kind is marriage or partnership; and a dinner is an event which has its array of italics, from the soup to the dessert, and from the guests to the dressers. One gets tired of all this fervor and force, this making snail-shells into pearl-oysters, and seashore pebbles into diamonds; and with so much ado about nothing one welcomes the repose of monotony itself, the rest of indifference. Color in one's life is all very well; but it is fatiguing to see nothing but scarlet and purple before one's eyes; and even the very sky is the better for a haze as a veil and a few clouds to cast a shadow. But our emphasized friends who live in italics know nothing of haze or cloud, and the sobriety of neutral tints is a grace which they cannot compass, a beauty which they do not discern. They have no sympathy with the flowers that are born to bloom unseen, but prefer to cast their sweetness very far abroad indeed, and to make every wandering wind a messenger telling of their whereabouts and manner of being. The people who do good by stealth, and blush to find it fame, are people whom they neither envy nor affect, and they not only let their left hands know all their right hands do, but they let every other person's left hand know it also. Each separate act of their lives is as a new chapter, begun with a huge ornamental initial letter and ended with a tail-piece, embodying the chief incidents; while the type is printed in italics, and the substantives are made in capitals. Has my lord spoken to them civilly? No Persian manuscript is more elaborate, more ornate; no school-girl's letter to her bosom friend more thickly underlined and emphasized than their narration of the great event. Has a crumb fallen from the huge bakery of fortune into their laps? The world is gathered to view the fragments with a clamor to which the hen's hysterical an-

nouncement of her last-laid egg is tame and subdued. Whatever happens to them has to be announced in posters to all their friends, and if they split hairs on the one hand, they make each half into ships' cables on the other.

Requiring Too Much from Mechanical Aids

FROM THE CASLON CIRCULAR AND TYPEFOUNDER

The proprietor of a line-casting machine said to his trusty foreman, "I have here the copy of a menu and program, which I want turned out in the best possible style. It must be composed on the machine, that I may show my friends the capacity of our new purchase."

As an example of a master-printer's appreciation of the delicate art of display-work, and the capacity of a mechanical invention, this is, we think, unique. We do not propose to follow the incident to its logical conclusion, nor to build upon it a diatribe against the "system," which suffers, as any other might, from the unwise propaganda; but we certainly think there is a moral in this story which is worth the attention of business men.

There are one or two considerations sufficient, we think, to damp the hope of the printer who is looking machine-ward for relief for the labor of display production.

There is apparently no limit to the printer's requirements in the mechanical production line. He has been so well fed of late by the inventor, that he is now hungry for the happy time when, by pressing a button, he may obtain a three-volume novel or a three-color circular. He would probably complain even then that the "problem" was not satisfactorily solved, because he could not obtain a four-royal poster at the same button.

That a composing-machine can cast display-faces no more proves that machine-display is, or is likely to be, worth consideration, than the fact that a musical tyro can put two phrases together justifies the expectation that he can write an opera.

The printer would smile at the absurdity of altering a machine to set a line of 12-point while he has a case requiring attention, and yet yearns to start the mechanism to compose and cast a line of 12-point Gothic. He seems to lose sight entirely of the painful fact, that, while the output of straightforward matter may be sufficiently controlled by an operator who has nimble fingers and can spell, the output of display-work calls for tact, judgment, and foresight, of which the nimble speller is often wofully deficient. When the inventor can produce a machine that will select automatically the most suitable line for a certain purpose, from a most extensive selection of faces that is ever changing and increasing, and when he can manipulate that line quicker than a compositor can compose movable type, then we may anticipate a material change in the present mode.

The prime cost of display-work, whatever its nature, is not in the composition of display-lines at all, but in proper selection, and in their sensible treatment when they are composed. Careful whiting, the judicious use of ornaments, or of rules or dashes, are the costly features in this work, which no machines, however "wonderful," can supersede.

It is evident, then, that if the material and more costly features of display-work (those little attentions and manipulations which, in a strict sense, are not composition at all) cannot be displaced by ingenious mechanism, there can certainly be no economy in composing a display-line at a machine when you have the privilege of composing it at case.

It is about time, we think, that master-printers awoke to a proper appreciation of the nature of the work done in their job-rooms. We think it can best be described as lacking in every feature necessary to mechanical production. So far from being susceptible to automatic devices, it is the only branch of the business in which taste, judgment, and foresight can forestall any trickery of cold steel.

The cry for mechanical means of ma-

nipulating masses of straightforward matter is sensible enough, but, unless we are going to change our display-work into glorified newspaper advertisements, the job-room is not the sphere for the mechanical compositor. He is there, unfortunately, in the flesh often enough—a curse on progressive printing, because he gives a machine-like tinge to his soulless work. But to establish him as the recognized manipulator, to torture a mold and magazine with endless variation, and a key-kicker with the burden of taste and thought, resembles an attempt to produce a "Turner" with a paint-brush on a switch; or "Semiramide" by hitching a barrel-organ on to a dynamo.

Why should the the printer desire to supersede the present system? And what does he expect to gain by the change? Is he too weak to exact payment for the services he renders to the patrons of display-work? There are no doubt printers who do not know whether a given job is worth $1.00 or $2.00, and are as likely to charge one price as the other. These unfortunates probably sigh for a "system" that would reduce the wages-bill, and would be as much in the mire with the "system" as they are without it.

The fact seems to be, that printers generally do not fully appreciate the services they receive from the good all-round men. They measure their composition by the yard and their wage-bills by the totals, and are powerless to specify the "merits" in the average amount. They do not understand that display-work is an art, and that the display-hand must, if he is worthy of the name, give a loving service that can never be realized in a combination of cams and cogs.

UNDER the caption of "Dot Your I's," the *Printer's Engineer*, of London, England, makes the following criticisms: "The familiar injunction to the beginner with the pen would soon be a thing of the past, if the condemnation of the well-known New Zealand printer, R. Coupland Harding, was sufficient to effect such a drastic (from a typefounder's point of view) change. Mr. Harding long since fell foul of this, oft-times, puzzling letter, and contributed two interesting articles upon the subject to the March PRACTICAL PRINTER the (Inland Type Foundry's excellent house journal) and the April *Inland Printer*. The illegibility of the sanserif I, when falling between two vertical lines, as in COMING, is as patent to the non-practical observer as it is to the printer who has forgotten to put a lead or reglet each side of the letter; and, in a minor degree, confusion also occurs, with the present size of serif, in such words as HIM. The suggested reform is to abolish the dot of the lower-case character, substituting the serifs of the capital, and give increased width of serif for both. Mr. Harding says: 'In the Roman alphabet the defects are reduced to a minimum. The two serifs make all the difference. The letter is no longer jammed up against its neighbors, it possesses a character of its own, and in the two narrow vertical counters, right and left, it possesses its own background of relief.' Both the articles deal with the matter fully, and in no single instance is the last a reprint of the first; with its arguments and examples, either is convincing. THE PRACTICAL PRINTER demonstrated the reform thoroly, by composing Mr. Harding's article with a specially cut 'ı' instead of the lower-case 'i,' the effect, of course, being novel, tho anything but displeasing."

On this subject, one of our readers, Mr. Horace H. Miller, of Canton, Ohio, remarks: "During the last year, probably the article having the least general interest was the one on dotted i. The question was likely never given any consideration by many before reading this article. It brought to my mind the trouble experienced in noticing and reading the Greek aspirate—indicated by an English quotation-mark (') when it should be sounded or an apostrophe (') when silent, The sign was often passed without being noticed, but it had a tangible purpose; the i-dot seems to have none."

THE PRACTICAL PRINTER

PUBLISHED BY THE

INLAND TYPE FOUNDRY

Nos. 217-219 Pine Street

SAINT LOUIS

Subscription, 25 Cents per Year

Advertising rates furnished on application.

All letters relating to articles, communications, etc., should be addressed to the "EDITOR OF THE PRACTICAL PRINTER."

VOL. 3 JULY, 1901 NO. 7

WE HAVE added the 72-point size to our Corbitt series, and show it in the specimen pages of this issue, along with the other sizes of the series. We also illustrate the use of this face thruout our paper this month.

THE more desirable a product really is, says *Current Advertising*, the more profitable will the advertising be. That is one very good reason why our advertising of Standard Line Unit Set type is so productive of business.

NOT content with imitating our type faces, some of our competitors are copying our advertisements. Like all imitations, these lack the high quality of the original. If you want the very best type, do not be satisfied with the lack-'o-system kind masquerading in borrowed clothes.

THE first cover-page of the present issue of THE PRACTICAL PRINTER was designed by Mr. C. B. Shafer, general superintendent of the Republican Publishing Company, Hamilton, Ohio. The composition and printing were done in our office. The novelty of the design we are sure will attract attention.

WHY dump that old type so little used, or so badly worn, with the purpose of sending it to some lack-'o-system foundry and getting its material in exchange therefor? For all the good the new stuff from such a source will do you, you might as well keep your old fonts and save yourself the trouble of packing and sending them away. Why rob Peter to pay Paul? If you want to get some real value out of your useless or discarded metal, exchange it for Standard Line Unit Set type.

AS ILLUSTRATING the amusing errors one may make in using a foreign language when one is not thoroly familiar with its "tricks" or idiosyncracies, we may mention that the *Schweizer Graphischer Central-Anzeiger* calls this journal "*Ye* PRACTICAL PRINTER," in reviewing our last April issue. It will be remembered that we made a playful use of "ye" thruout that entire number. Our foreign contemporary, however, has taken it in sober seriousness. In passing, we quote its kind words concerning us: "In accordance with its title, this trade journal publishes monthly short and timely articles which are well worth reading, and this issue, No. 4, contains various dissertations of practical worth. Whoever is conversant with the English tongue will find much that is useful in *Ye* PRACTICAL PRINTER, which is imbued with a practical, pure American spirit."

GERMANY'S foremost printing trades journal, the *Deutscher Buch- und Steindrucker*, published at Berlin, in noting the receipt of a copy of our last specimen book, adds the following: "What is not without very special interest to the German printer and to the German typefounder is the system of lining (and face-proportions particularly) applied to greatly differing type styles, introduced by this foundry. The so-called Standard Line, which means a permanently fixed line-position for a type-body, is thoroly treated in this book, and illustrated by twenty-seven different series. Of these twenty-seven faces, therefore, all *Nonpareille*, *Petit*, *Korpus*, *Cicero* [6-point, 8-point, 10-point, 12-point], etc., bodies agree in line and with one another in size of face. Hand-in-hand with this goes the systematization of type as regards width, respecting which a graphic ex-

planation is given in the introductory pages. Even if among us, in recent times, various type-series are also made to systematically agree with one another, the systematization does not by far reach in practical value that of the Inland Type Foundry. Its specimens offer in this respect great inducements to the buying printer."

IF ALL your figures, points and spaces were cast on multiples of a point or a half-point, you could use them in tabular work without any difficulty whatsoever. In Inland type *all* these types—in body and jobbing letter—are cast in this manner. This cannot be said of the type cast by other foundries.

IS IT any advantage to you or your customers to be able to make some words or figures in printed matter stand out by setting them in a heavier type? Inland type is the only kind with which you can be sure of doing this so that it will look right and cost you nothing additional for justification.

Scissors Wanted—As Trophies

Many printers have adopted Standard Line thruout their offices, and others are on the point of so doing. Cardboard and paper justification is, of course, no longer necessary, and the scissors are relegated to obscurity. If you are one of these printers, and can still remember where you have thrown your old scissors, please take note of the following conditions under which we wish you to make the Inland Type Foundry a present of them:

Send the discarded tool by mail, accompanied by a letter giving the reasons why you have no further use for it, and why you consider Standard Line type better than ordinary type. Write your name and address plainly on the package in which you send the scissors.

To the printer (either employer or employee) sending us the best, clearest and most comprehensive explanatory letter, the Inland Type Foundry will give a prize of $10.00; to the writer of the second best, a prize of $5.00; to the third best, a prize of $2.00. In addition, five consolation prizes of $1.00 each will be given to the writers of the five next best letters.

The pair of scissors sent in by the winner of the first prize will be photographed and the picture printed in THE PRACTICAL PRINTER.

All scissors sent in will be retained as trophies to hang on the belt of the modern warrior—Standard Line.

Contest will close October 31, 1901.

Let us hear from you as soon as possible.

An Innovation in Hair Spaces

As all printers may now be aware, the Inland Type Foundry's hair spaces, for 5-point to 8-point bodies, inclusive, are of 1-point set, and for special purposes it casts the hair spaces for 9-point to 12-point bodies, inclusive, of 1-point set also. Printers are also aware that metal hair spaces are extremely likely to bend or break. This foundry will, therefore, after August 1, 1901, when so ordered, substitute brass hair spaces for the metal hair spaces. It will be noticed that these are just as accurate as the metal ones, but will not bend or break, and that, therefore, the losses and inconveniences sustained on this score will cease. These brass hair spaces are furnished without nicks. Printers are also probably aware that both metal and brass hair spaces cost the typefounder far more than he gets for them. They will, therefore, be included only in the usual proper proportion with regular fonts. The amount of hair spaces in 100 pounds of spaces and quads (there are usually about 100 pounds of spaces and quads in a 500-pound Roman font) is about 10 ounces. If larger quantities of brass hair spaces are desired they will be furnished at the following prices per pound, subject to the usual discount of 10 and 5 per cent for cash: 5-point, $2.00; 6-point, $1.85; 7-point, $1.70; 8-point, $1.55; 9-point, $1.40; 10-point, $1.25; 11-point, $1.10; 12-point, $1.00.

SILENT contempt often saves a man many rough bumps on the roadway of life.—[*West Newton Times*.

ENNIS, TEXAS, June 29, 1901.

Your "Disappointed by Promptness" circular is a good one—so good that I had to tell you, and then, perhaps, it is better to one who has been disappointed, and can know the full meaning. Two orders were sent you within less than twelve hours, but—"this has gone." My cases were all full, and I had to set out Jensen Old Style to make room for MacFarland. The order was sent to your representative, Jno. K. Dunn, at Dallas. Thought I had plenty of time, but before I set a letter of the Jensen the MacFarland was here.

Three months ago I knew there was an Inland Type Foundry, but had never seen a letter from it. I had admired the MacFarland, especially in the *Inland Printer*, but that was as far as I had been. About that time Dunn was along—the first real product I had ever seen from the Inland—and succeeded in talking me into Blair, and I was just in time to stop an order for another face and change it to MacFarland. I have thought lots of Dunn ever since I got the type.

I claim and honestly believe I've got the cleanest, prettiest and best equipped little shop in America. But now I could improve on the type. If I could buy again it would be Inland to a letter.

I also admire your way of doing business. While I am a youngster—also young in business—I think your stand in not lending financial assistance to every little fellow that jumps up, to the hurt of an established customer, is exactly right.

Send me your specimens, ads., etc., regularly. They are all good, and rest assured my type orders all go to the Inland in future.

E. M. BIGGERS.

The following is the circular Mr. Biggers refers to in his letter:

Disappointed by Promptness—Result of Promptness.—A great number of printers are disappointed. They send us an order and the next day a supplementary one to be shipped with the first, but—this has gone. We know a printer does not order goods unless he needs them and, therefore, whenever possible, we ship the order the same day it is received.

CANTON, OHIO, June 2, 1901.

I do not endorse the view frequently expressed in letters from subscribers, asking for an enlargement of your magazine, because they do not feel satisfied after reading it. The unsatisfied feeling is not due to a lack of quantity, but to the excellence of the quality. A person may begin at the first page and read every word in THE PRACTICAL PRINTER, and waste no time in doing it. If the editor wished to make every reader feel that he was getting sufficient, it easily could be done by inserting one or two unprofitable articles in each number; but when the passage of time is not noted, and every article is read, he will feel as tho little time had been employed. The magazine is published for a "practical" purpose, and if used in a "practical" way a busy man has not much time left after attending to all his duties. I study the outside covers; try and determine whether some different color of paper and ink or change in the style would improve it or not. Then the advertisements—the style of setting and their arrangement—can be criticized with much profit. The envelop can also be studied with good results.

The sentiment that is changing regarding newspapers—in not estimating their quality by their size—will likely uphold the present size and style of THE PRACTICAL PRINTER.

HORACE H. MILLER.

SYDNEY, AUSTRALIA, May 9, 1901.

Regarding the specimens you sent me, I must say that they are indeed works of art, and the booklets and samples of billheads that I have received during the last few months demonstrate that work can be made to look artistic without resorting to rule-twisting and distorting, thereby saving many hours of valuable time. As one who has gone thru the mill, I must say that I value these specimens very much, and as object lessons I do not fail to show them, as they prove what I have always been driving at—the adoption of the series system.

Your little monthly, THE PRACTICAL PRINTER, is in every sense *practical*, and contains far more information in its few pages than many of its confreres. I carefully go over its pages directly it appears; in fact, read and re-read many of its articles, as they are "just what is wanted." In fact, in my travels, I am often asked what are the best trade journals to take, and I can assure you that THE PRACTICAL PRINTER takes a foremost place in my recommendations.

Allow me to thank you for your very valuable specimen book, which I have gone thru seriatim. I can say without fear of contradiction that it is the most compact and best I have seen, a fact that is also borne out by others who have seen it. The possession of fonts on the point system and Standard Line would be a big boon to Australian jobbing offices. WM. WANNELL.

READING, PA., June 13, 1901.

In answer to circular of the 7th, would state that your printed matter reaches me O. K. There's nothing finer, and you can bet your last kopek it never reaches the waste-basket.

T. FRANK BOYER,
With EDW. PENGELLY & BROTHER.

HELP WANTED

WANTED—A first-class job printer. Address, M-3, care of THE PRACTICAL PRINTER.

WANTED—Careful two-thirder to complete trade in small city office doing highest class of work; must be well trained, and from good shop; users of liquor, tobacco and profanity not wanted. Address, N-2, care of THE PRACTICAL PRINTER.

WANTED—A first-class foreman for job and book composition room; union office; nine hours per day; state age, experience, and where employed, with character of work accustomed to. Address, ARKANSAS DEMOCRAT, LITTLE ROCK, ARK.

SITUATIONS WANTED

WANTED—First-class job compositor and specialist on blank-book headings desires to make change; state wages; union shop only. Address, G. R., 132½ Salem Ave., ROANOKE, VA.

SITUATION WANTED—Good all-around man open for engagement; strictly temperate; can take charge of country office; permanent; state wages paid. Address, N-1, care of THE PRACTICAL PRINTER.

FOR SALE OR EXCHANGE

FOR SALE—Two Chandler & Price Gordons; one 10×15 and one 14×20; for cash only. HORACE CARR, CLEVELAND, OHIO.

FOR SALE—Small, well-equipped job-office, nearly new; invoice about $800.00; price, $525.00, cash. LEE BROTHERS, WICHITA, KAN.

FOR SALE—A 33×48 Cranston newspaper press, late style, with all improvements; bought new a year ago. Address, JAS. M. ALDEN, BYRON, ILL.

FOR SALE—Eight-column Washington hand press (Saint Louis make), just like new, with chases, $100.00. M. R. LANDIS, RICHLAND STATION, PA.

FOR SALE—We have two McFatrich mailing machines, 600 McFatrich mailing galleys, 4 galley cabinets, and an 8-column Washington hand press for sale; all in good condition and cheap. Address, M-2, care of THE PRACTICAL PRINTER.

FOR SALE—Two lots (25 pounds each) Long Primer German, and one font Long Primer Condensed German Title, all old body; body type in two pair cases, job letter tied up; all f. o. b. Cleveland for $10. HORACE CARR, CLEVELAND, OHIO.

LINOTYPE PARTS FOR SALE—One 13-em brevier mold, 1 18-em brevier, 1 24-em brevier, 1 13-em long primer, 1 13-em small pica, 2 24-em small pica; 2 mold disks, two slots in each; molds are all single letter; these parts are in working order; we are offering them for sale, having put the universal molds on our machines. Address, GEORGE A. MILLER PRINTING COMPANY, DES MOINES, IOWA.

MISCELLANEOUS WANTS

WANTED—Every printer to know that "Type not STANDARD LINE is dear at any price."

WANTED—A small Washington hand press in good condition. Address, giving size and price, J. H. K., care of THE PRACTICAL PRINTER.

WANTED—About 50 pounds 10- or 11-point body type; send proof and price. GEORGE H. LONG, 153 Sayles Street, CLEVELAND, OHIO.

WANTED—A lining and heading router for half-tone work; must be in good condition and reasonable in price. E. W. VON DER OHE, CAMDEN, OHIO.

WANTED—All who are in favor of simplified and improved spelling to send their names and addresses, per postal, to H. R. B., 232 Irving Ave., CHICAGO, ILL.

WANTED—A second-hand copy of Nathan's "How to Make Money in the Printing Business;" must be in good condition. ARTHUR CANARY, 2214 Charles St., INDIANAPOLIS, IND.

WANTED—Copper shells; they must be clean, large, free from dirt, dross, and be tinned. The highest market price paid therefor. Untinned shells and clippings not wanted at any price. Send samples and state price and quantity to COPPER, care of THE PRACTICAL PRINTER.

BUSINESS NOTICES

POSTAL CARDS bought if uncanceled, printed or written on one or both sides. POSTAL SUPPLY COMPANY, 96 Fifth Ave., CHICAGO.

THE INLAND JUSTIFYING LEAD CASE—Look well into the merits of this case; it is one surest labor-savers you can put into your office. Made only by the INLAND TYPE FOUNDRY.

NEWSPAPER BROKER—Sellers and buyers, big and little, have confidence and take to original methods of A. H. SMITH, newspaper broker, EARLVILLE, ILL., like a duck takes to water. Why delay? Send for information to-day.

REES' EMBOSSING COMPOUND—This is a paste-like preparation for making counter-dies for embossing, which after a few minutes' exposure to light and air becomes hard and stone-like, is easily applied, without heat, and greatly reduces the cost of embossing; can be used on printing presses as well as on embossing machines; put up in cans containing nearly double the usual quantity; will keep for years. Price, $1, net, per can. REES & SON, manufacturers, KEOKUK, IOWA. Sold by INLAND TYPE FOUNDRY, 217-219 Pine Street, Saint Louis, Mo.

Do You Write Ads?

We Save You Money, Time, Work, Worry

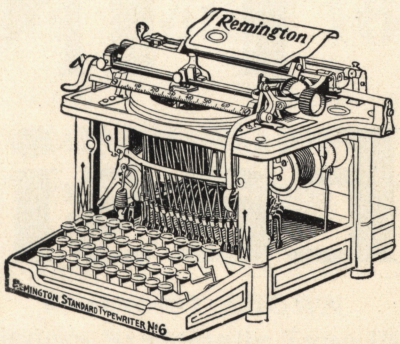
Write us to-day for valuable information—free

HARPER SYNDICATE, Columbus, Ohio

ST. LOUIS PHOTO-ENGRAVING CO.

COR. FOURTH & PINE STS.

Write for Samples and Prices



REMINGTON TYPEWRITERS

ON RENTAL

Paragon Typewriter Ribbons guaranteed satisfactory. Carbon, Fine Linen Papers, and all other supplies of the finest quality.

Wyckoff, Seamans & Benedict.

Saint Louis Branch: 710 Locust

CORBITT SERIES

Original

4a 3A, $17.75 — 72-Point Corbitt — L. C. $7.00; C. $10.75

REIGN Prime 5

4a 3A, $16.00 — 60-Point Corbitt — L. C. $6.20; C. $9.80

FINDS Easiest 3

4a 3A, $8.50 — 48-Point Corbitt — L. C. $3.25; C. $5.25

CASTING Desirable 6

Inland Type Foundry — St. Louis, Mo., U. S. A.

CORBITT SERIES

Original

5a 3A, $5.00 — 36-Point Corbitt — L. C. $2.15; C. $2.85

INTRODUCED
Finest Product 8

6a 4A, $4.30 — 30-Point Corbitt — L. C. $2.00; C. $2.30

PERFECT LINE
Excellent Material 5

8a 4A, $3.50 — 24-Point Corbitt — L. C. $1.75; C. $1.75

HANDSOME FACES
Fresh Additions Noted 16

18-Point Corbitt
10a 6A, $3.20 — L. C. $1.60; C. $1.60

SPECIMENS
Finest Modes 4

14-Point Corbitt
16a 9A, $3.00 — L. C. $1.55; C. $1.45

COMPOSITION
Turns Profitable 72

12-Point Corbitt
20a 12A, $2.80 — L. C. $1.40; C. $1.40

MERIT PROVEN
Favor Standard Line 30

10-Point Corbitt
22a 14A, $2.50 — L. C. $1.25; C. $1.25

ECONOMY SHOWN
Orders Systematic Type 15

8-Point Corbitt
26a 16A, $2.25 — L. C. $1.10; C. $1.15

MODERN SCHEME PUSHED
Printers Securing Great Benefits 68

6-Point Corbitt
34a 18A, $2.00 — L. C. $1.00; C. $1.00

STANDARD LINE UNIT SET TYPE
Unparalleled Success Quickly Obtained 97

HHHHHHHHHHHHHHHHHHHHHH

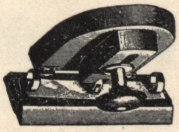
If you must have a first-class Half-Tone or Catalog and Book Ink at a reasonable price write us. Our Handy Book No. 315 or our Illustration Book No. 245 will set you right

THALMANN PRINTING INK COMPANY

CHICAGO: 415 Dearborn Street
KANSAS CITY: 401 Wyandotte
SAINT LOUIS U. S. A.
OMAHA, 113-115 S. Eleventh St.
DES MOINES, IOWA: Good Block

PAPER CUTTER KNIVES can be sharpened or whetted instantly without taking them out of the machine with

Hoerner's Little Wonder Sharpener



Tried and found a success in the largest and smallest establishments. Saves time and trouble, avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a life-time. Price, $3; discount for cash. Descriptive circular with testimonials furnished by typefounders and dealers, or by **J. S. HOERNER, Highland, Ills.**

Type which is not Standard Line is DEAR at any price

Knife Grinders

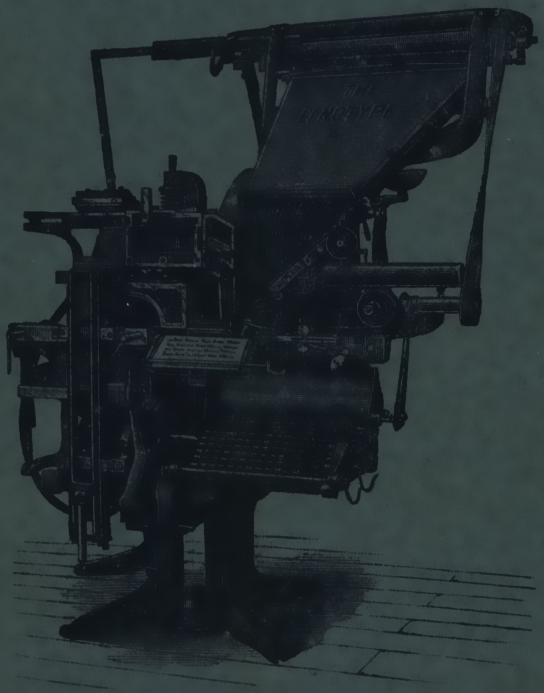
Four styles made in 16 sizes, from 20 to 90 inches long, warranted for wet or dry grinding. When asking for quotations send us length of knife (not width of cutter).

COMPLETE BINDERY OUTFITS

THE BLACKHALL MANUFACTURING COMPANY

17 Lock Street **Buffalo, N. Y.**

ONE { LINOTYPE OPERATOR EXPENSE



The first cost of any machine must be met but once, but the operating expenses go on continuously. There is, relatively, as much profit in the use of one Linotype as there is in a greater number. The users of one-machine plants are satisfied with the results.

Address

Mergenthaler Linotype Co.

Tribune Building, New York City

IF YOU ARE IN NEED OF ANYTHING IN THIS LINE, SEND FOR CIRCULARS

WESTERN ENGRAVERS SUPPLY COMPANY

Manufactures all kinds of
MACHINERY and APPLIANCES for
ELECTROTYPERS, STEREOTYPERS
and PHOTO-ENGRAVERS

INLAND TYPE FOUNDRY, Props., 217-219 Pine St., SAINT LOUIS

SAINT LOUIS CHICAGO KANSAS CITY HOUSTON CLEVELAND
CINCINNATI MINNEAPOLIS LITTLE ROCK WICHITA MEMPHIS

A. N. KELLOGG NEWSPAPER COMPANY

OUR READY PRINT AND STEREOPLATE SERVICE have only to be tried to insure a continuance. THEY WILL SAVE YOU TIME AND MONEY. Our plan enables each publisher to select his own make-up. All shipments are made promptly, as we appreciate the value of arrival on time. WRITE US FOR SAMPLES